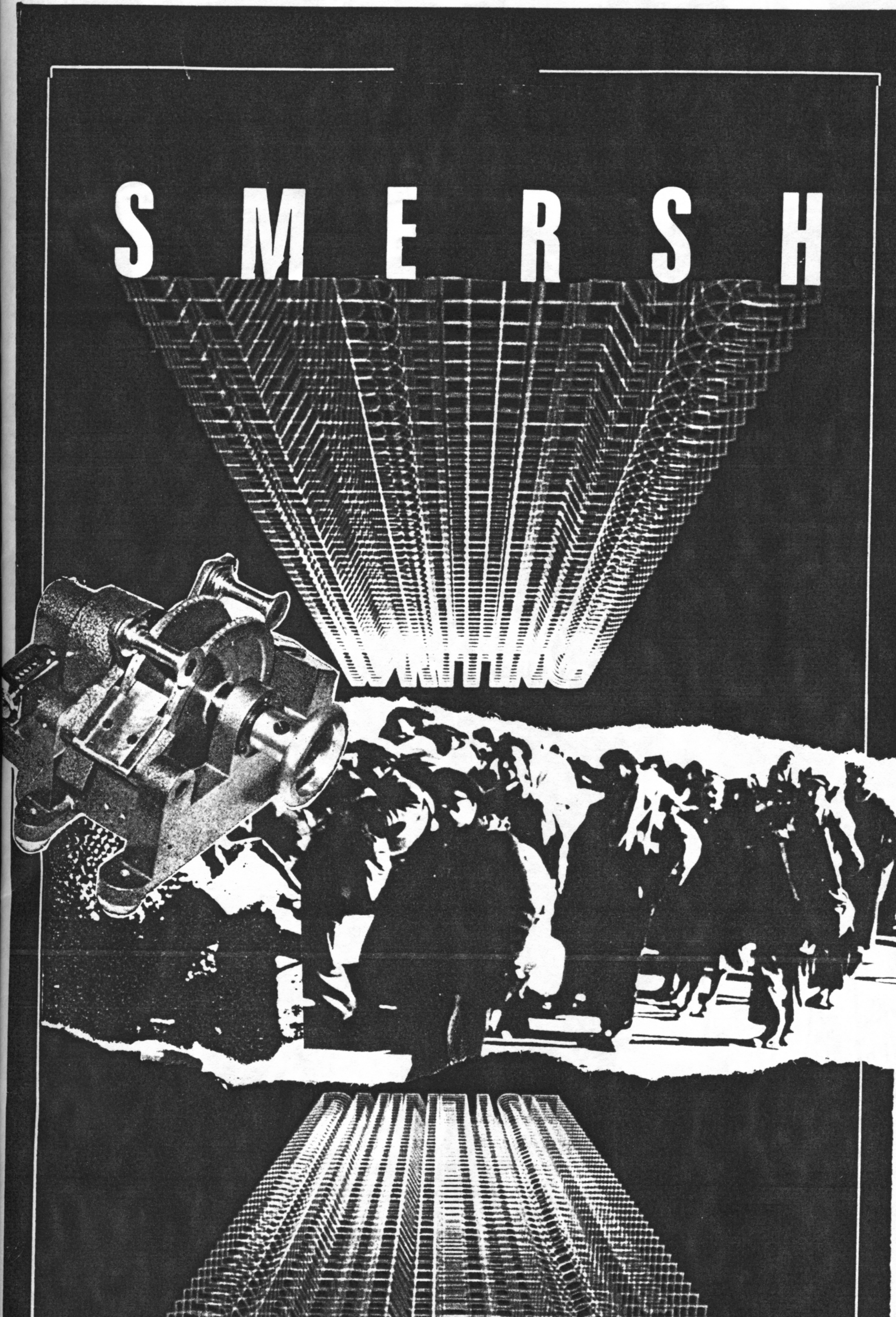
NECRONOMICÓN 2

psyclones p16.d4 merz tasaday white hand architects office f/i
recursos ajenos fâlx çèrêbri linea tactica sombrero galaxy a.d.p.
vox populi cantaires cadí obscuro interior non toxique lost m.e.
smersh zusammewaschsen schlafengarten b.c.p. welttraumforscher



Smersh

is Chris Shepard and Mike Mangino A band laboring in relative obscurity, making some of the most bizarre and intriguing synthesizer music available in the u.s.a. today.

Definitely background music for a seance or homemade horror film.

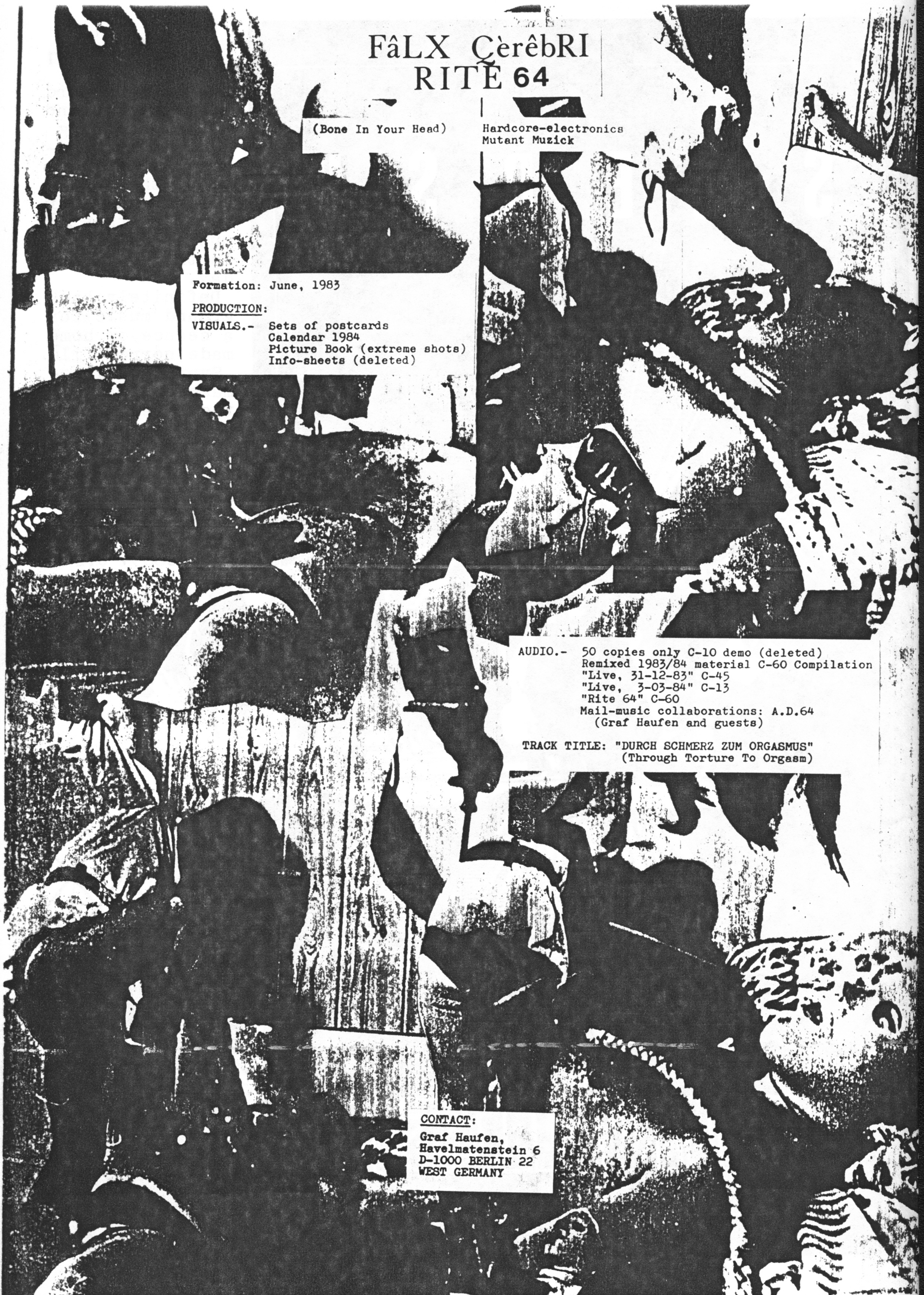
Synths used to make eerie but at the same time captivating sounds.

Smersh has 7 independent cassette all available from Chris Shepard, 337 William Street. Piscataway N.J. 08854 U.S.A.

FâLX ÇèrêbRI
RITE 64

(Bone In Your Head)

Hardcore-electronics
Mutant Muzick



Formation: June, 1983

PRODUCTION:

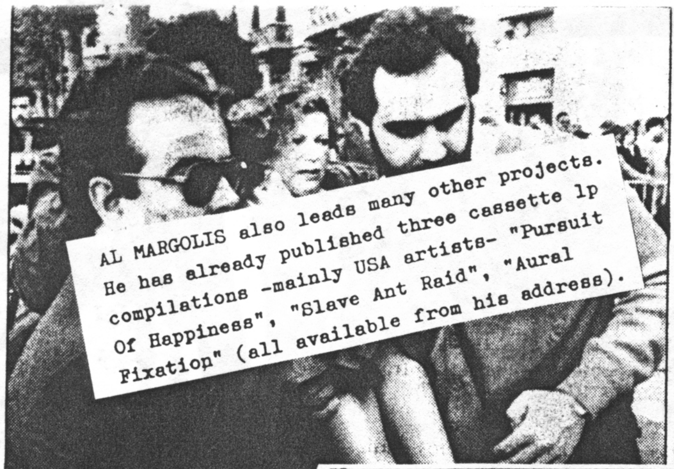
VISUALS.- Sets of postcards
Calendar 1984
Picture Book (extreme shots)
Info-sheets (deleted)

AUDIO.- 50 copies only C-10 demo (deleted)
Remixed 1983/84 material C-60 Compilation
"Live, 31-12-83" C-45
"Live, 3-03-84" C-13
"Rite 64" C-60
Mail-music collaborations: A.D.64
(Graf Haufen and guests)

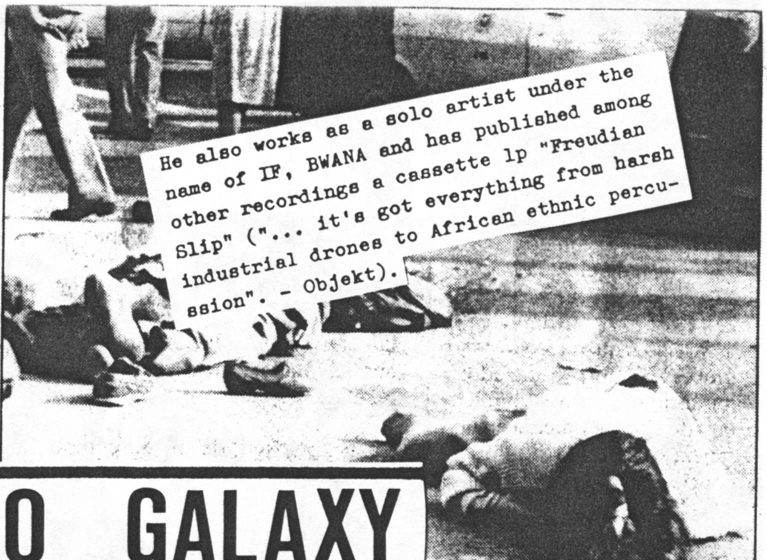
TRACK TITLE: "DURCH SCHMERZ ZUM ORGASMUS"
(Through Torture To Orgasm)

CONTACT:

Graf Haufen,
Havelmatenstein 6
D-1000 BERLIN 22
WEST GERMANY

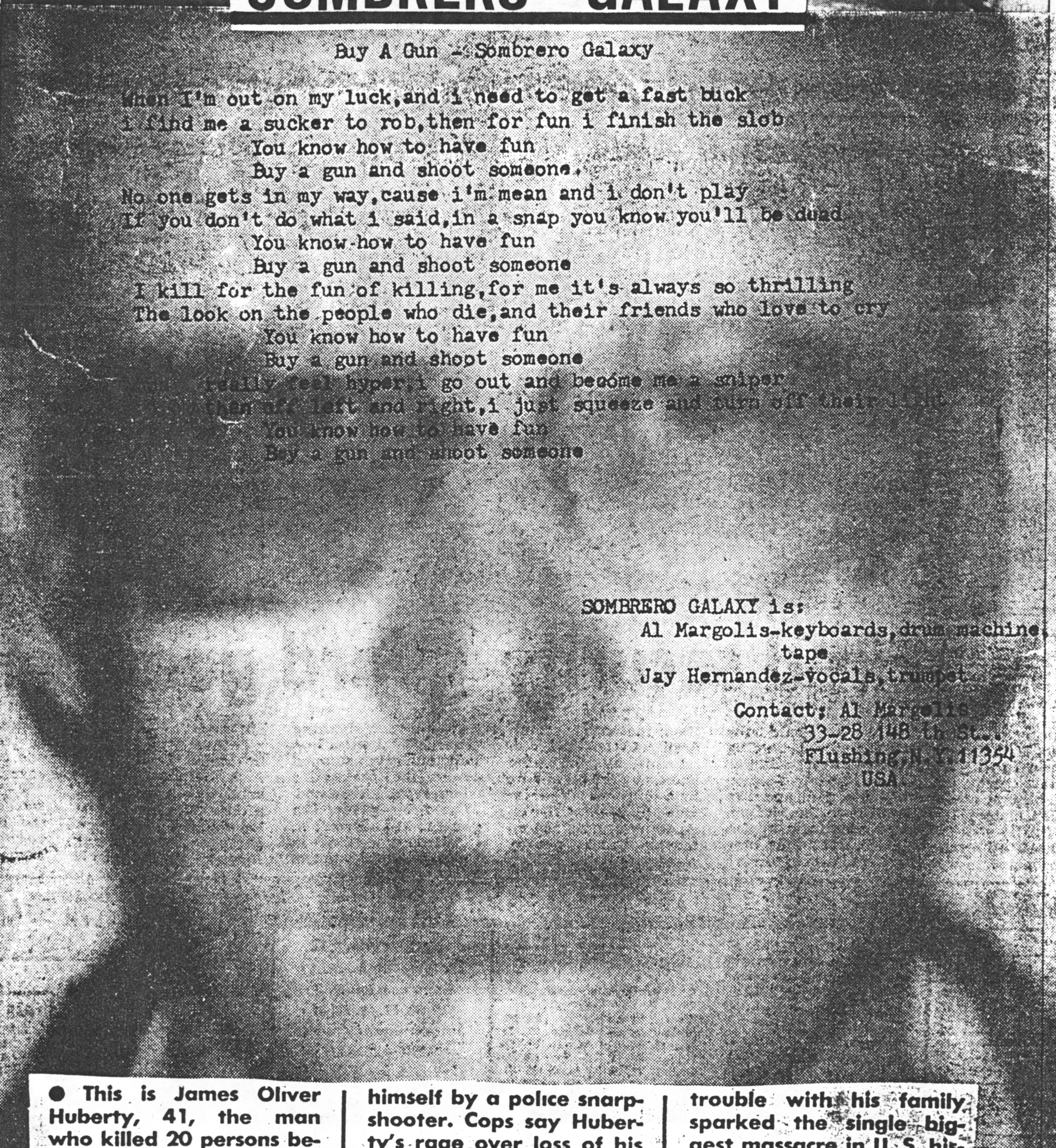


AL MARGOLIS also leads many other projects. He has already published three cassette lp compilations -mainly USA artists- "Pursuit Of Happiness", "Slave Ant Raid", "Aural Fixation" (all available from his address).



He also works as a solo artist under the name of IF, BWANA and has published among other recordings a cassette lp "Freudian Slip" ("... it's got everything from harsh industrial drones to African ethnic percussion". - Objekt).

SOMBRERO GALAXY



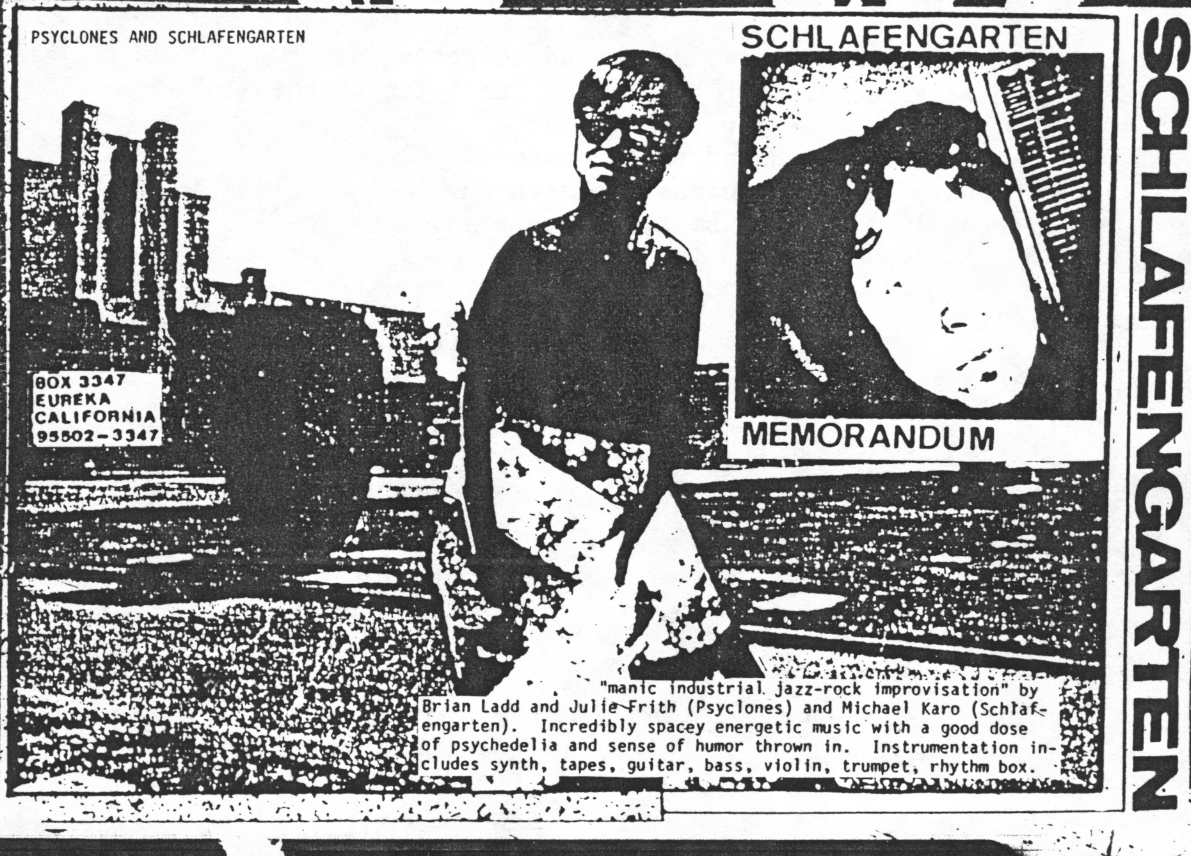
Buy A Gun - Sombrero Galaxy

When I'm out on my luck,and i need to get a fast buck
i find me a sucker to rob,then for fun i finish the slob
You know how to have fun
Buy a gun and shoot someone.
No one gets in my way,cause i'm mean and i don't play
If you don't do what i said,in a snap you know you'll be dead
You know how to have fun
Buy a gun and shoot someone
I kill for the fun of killing,for me it's always so thrilling
The look on the people who die,and their friends who love to cry
You know how to have fun
Buy a gun and shoot someone
[illegible] really feel hyper,i go out and become me a sniper
[illegible] them off left and right,i just squeeze and turn off their light
You know how to have fun
Buy a gun and shoot someone

SOMBRERO GALAXY is:
Al Margolis-keyboards,drum machine,
tape
Jay Hernandez-vocals,trumpet

Contact; Al Margolis
33-28 148 th St.,
Flushing,N.Y.11354
USA.

● This is James Oliver Huberty, 41, the man who killed 20 persons before being shot to death himself by a police snarpshooter. Cops say Huberty's rage over loss of his security-guard job and trouble with his family sparked the single biggest massacre in U.S. history.



PSYCLONES AND SCHLAFENGARTEN

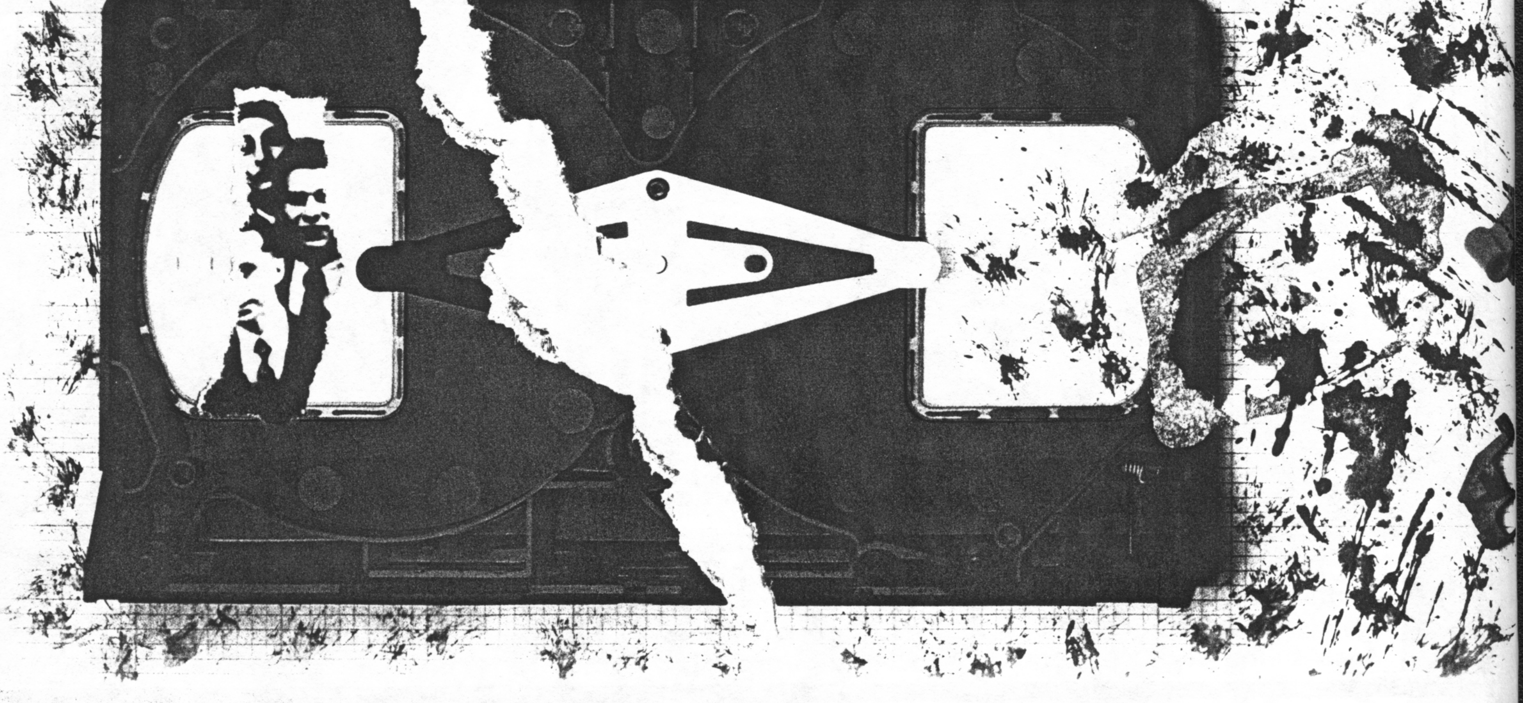
SCHLAFENGARTEN

MEMORANDUM

BOX 3347
EUREKA
CALIFORNIA
95502-3347

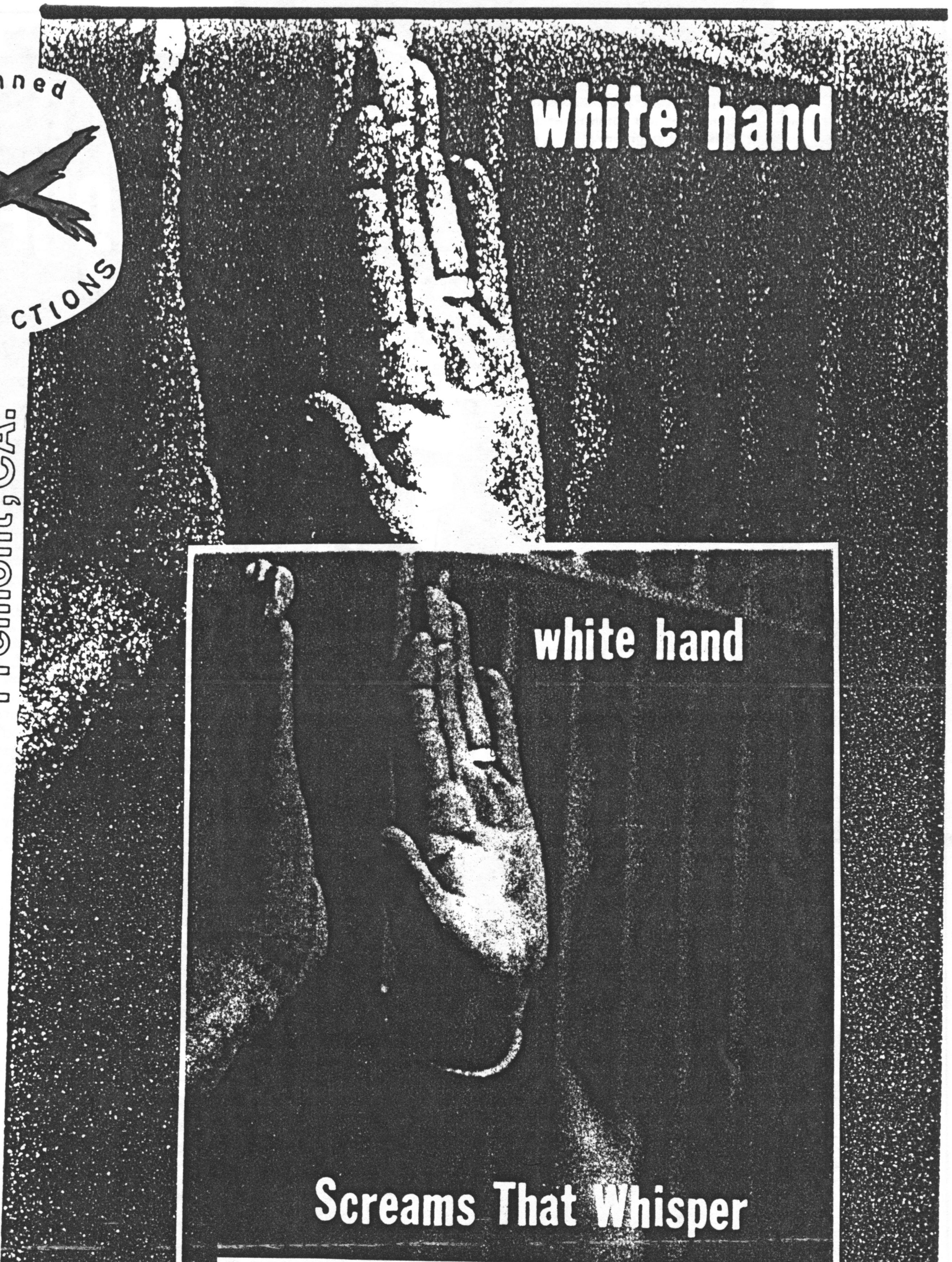
"manic industrial jazz-rock improvisation" by Brian Ladd and Julie Frith (Psyclones) and Michael Karo (Schlafengarten). Incredibly spacey energetic music with a good dose of psychedelia and sense of humor thrown in. Instrumentation includes synth, tapes, guitar, bass, violin, trumpet, rhythm box.

SCHLAFENGARTEN



banned PRODUCTIONS

banned PRODUCTIONS
Misery Research Center
P O Box 492
Fremont, CA.



W H I T E H A N D named after the para-military death squads of El Salvador, this band is in the running for the in dustrial sweepstakes. Agressive electronics and poignant lyrics. Their last product "This Is Fun" C-30 is packaged in a wire cage and contains various information on the work of the El Salvadorian White Hand, as well as other items pertaining to the nature of this cassette.

"Screams That Whisper" is an unreleased track sent for its inclusion in Necronomicon and chosen from a series of 3 mixes.

feb/84

ntl

argumentation I

1. the former landowners ("raubritter") oppressed the farmers and "landarbeiter".
2. Later on "Schawarze Reichswehr" and "Stahlhelm" lived in the castles of the landowners and opresed farmers and workers.
3. the oppressors have been expelled from the DDR.
4. they want to return and to cancel the "Erfolge" of the farmers, making them again to "Landarbeiter".
5. they want to destroy the DDR and to lead the country into a new war.
6. they sit in the BRD.

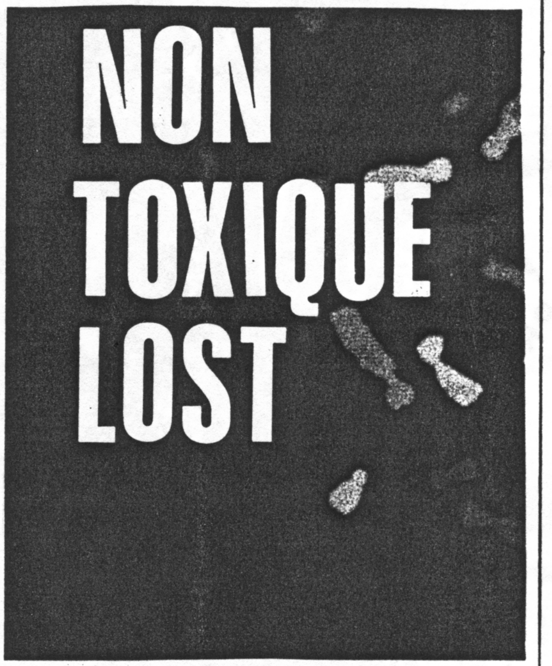
the last part of the argumentation tries to assure this: it appeals directly to the farmers for consent to the "Stellungshahme" expressed in the perfomative part of the speech and gives once more the speaker himself as an example for the change of opinion he wants to attain in his addresses: he has once believed that no army was necessary, but "experience" has taught him the contrary.

(fucking great words by W. Kummer: Aspects of a theory of argumentation 1975).

selective perception to master the redundancy of informations. the argumentation is estimated at best RESULTS from you - landarbeiter.

bürger.

non toxique lost.



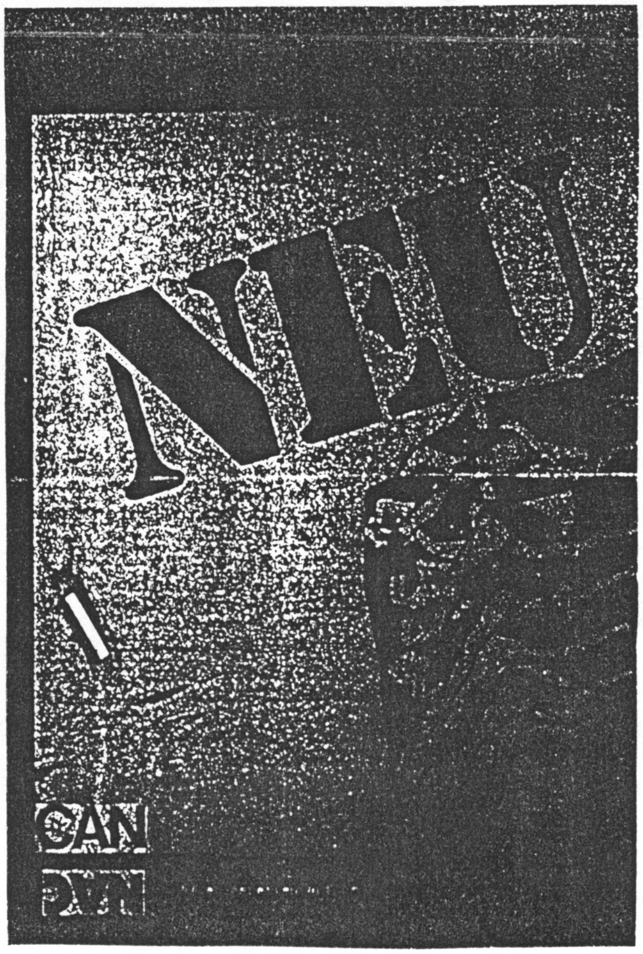
Non Toxique Lost proceden de Mainz (Alemania) y comenzaron a trabajar en 1982, siendo su formación Pogo, Achim, Stephphen, Gerd. En 1983, Pogo dejó el grupo, por lo cual actualmente funcionan como trío.

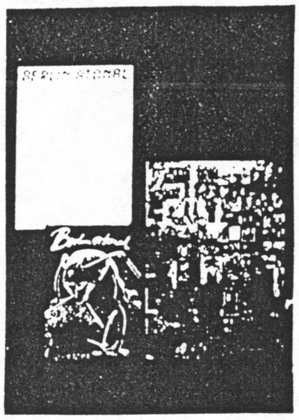
They used to be Pogo, Achim, Stephphen and Gerd, but Pogo quit the band in 1983. Their unconventional sound can be heard both in cassette and live: 1982, Pforzheim and Trier (in Trier, the police stopped the concert); 1983: Berlin (an open-act, high sound volume); 1984 (Frankfurt).

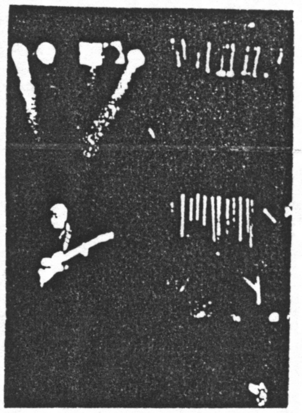
Apart from their cassettes, distributed by their label, they have included several tracks in compilations, such as Some Waves cassette (1983 by Graf Haufen Tapes), Katacombe, etc.
They have also worked with video, including a clip in a visual-compilation, next to groups such as La Loora, Psychic TV, Groenvirke, etc. It's "Berlin Atonal", United Video System, Hans Worbes, Motzstr. 5, 1000 Berlin 30, Germany.

HELLO HELLO.

crisis is a normal situation. within the common communique. the boredom is written down. it's their earnest. it's their game. their earnest is named: GAME.







Fundaron en un principio su propio sello, que llamaron "Eines Nacht Zwei Seiten", nombre que han cambiado por el de "CAN CAN", "...debido a la música bailable que es ahora editada por Non Toxique Lost" según propias palabras.

Algunos productos CAN CAN:

1. Ohne Titel;2. Ware 11;3. Made on Cuba;4. 15 H-GD-M;5. Rekonstructionen, etc.

CAN CAN posee distribuidores en Alemania, Suiza, UK, Francia.

They tried to release their Lp "Sholltuj" next to an experimental-drawing video, but these plans failed because of financial problems.

Now they try to build up an international information-pool for industrial-news, and are reviewing cassettes for the german art--magazine "der Neger" (send any sound to

Gerd Neumann
Binger Str. 10
6500 Mainz.
W. Germany.

I SAW HANOI DYING.

saw. to see. have seen. hanoi... to die. died. have died. had seen and shall see. hanoi... to experience. have experienced. I've seen hanoi dying.

"... el tema 'Die 4 tempramente' es una composición fuera del área de la construcción matemática..." (non toxique lost).

L M D,
C/ Roger de Flor, 289 Pral 2ª
08025 Barcelona (Spain).

Coral infantil
CANTAIRES
del
CADÍ
CORAL INFANTIL
CANTAIRES DEL CADI

A unique project and experiment in independent music. A group of children with no previous musical skills backed by experimental Catalonian musicians (Gat from Error Genético, New Buildings and M.C.W.- J. García from Macromassa.- Magda from L.L.E.- V. Nubla from Secreto Metro and Octeto C. Colón.)

They started to work with children in 1980 going to remote Alt Berguedá region and getting people to sing along. Composing and recording took them long time and effort. "Quan El Sol Es Pon" and "El Rellotge" are children's compositions. They've recorded an LP with in-versions of known composers.

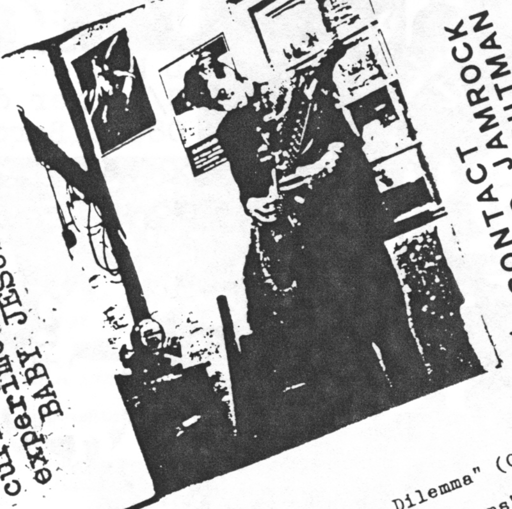
MACHINIC
INDICES

sights...sounds...

THE CHURCH
AT GROUND ZERO

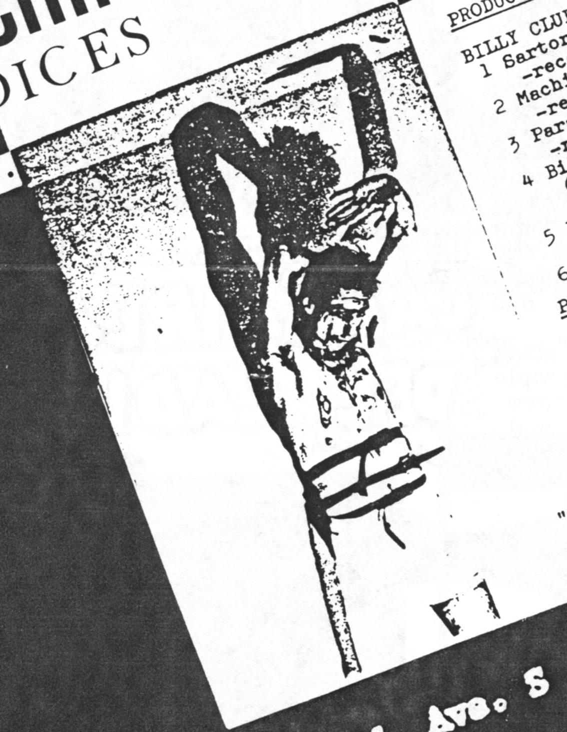
music exhibit

currently involved in an
experimental "noise" band
BABY JESUS NITTER



CONTACT JAMROCK
GREG
4007 WHITMAN AVE. N
SEATTLE, WA
98103 U.S.A.

WE COME FROM O



PRODUCTION:

BILLY CLUB PUPPET.-
1 Sartorial Correctness "Future Dilemma" (Oh My God Records)
-recorded 8.80, released 6.83
2 Machinic Indices "Untitled Kompositions" (O.M.G. Records)
-recorded and released 10.83 (New York)
3 Paranoid Systems Of History "God Save Pop Music" (O.M.G.R.)
-recorded 7/9.83, released 12.83 (New York)
4 Billy Club Puppet/S. Gannon/W. Tucker "We Come From Orgone"
(collaboration Seattle-New York, recorded 1/5.84),(Patio Table Press, Seattle, WA.)
5 Billy Club Puppet "Almost Dread Inna Belltown" K7
-recorded 8.84, released 9.84
6 Appearances on various compilations.

PROJECTS:

-"Personal Defects And Material From Diary Of A Cure"
-"Dada Processing" 1-5, photomontages, prose and essays.
- Thesis on Joy Division/Work Refusal: Pros, Cons and the Conned: pamphlet.
- The Priviledged Class, 1-5: a theoretical 'fan'zine.

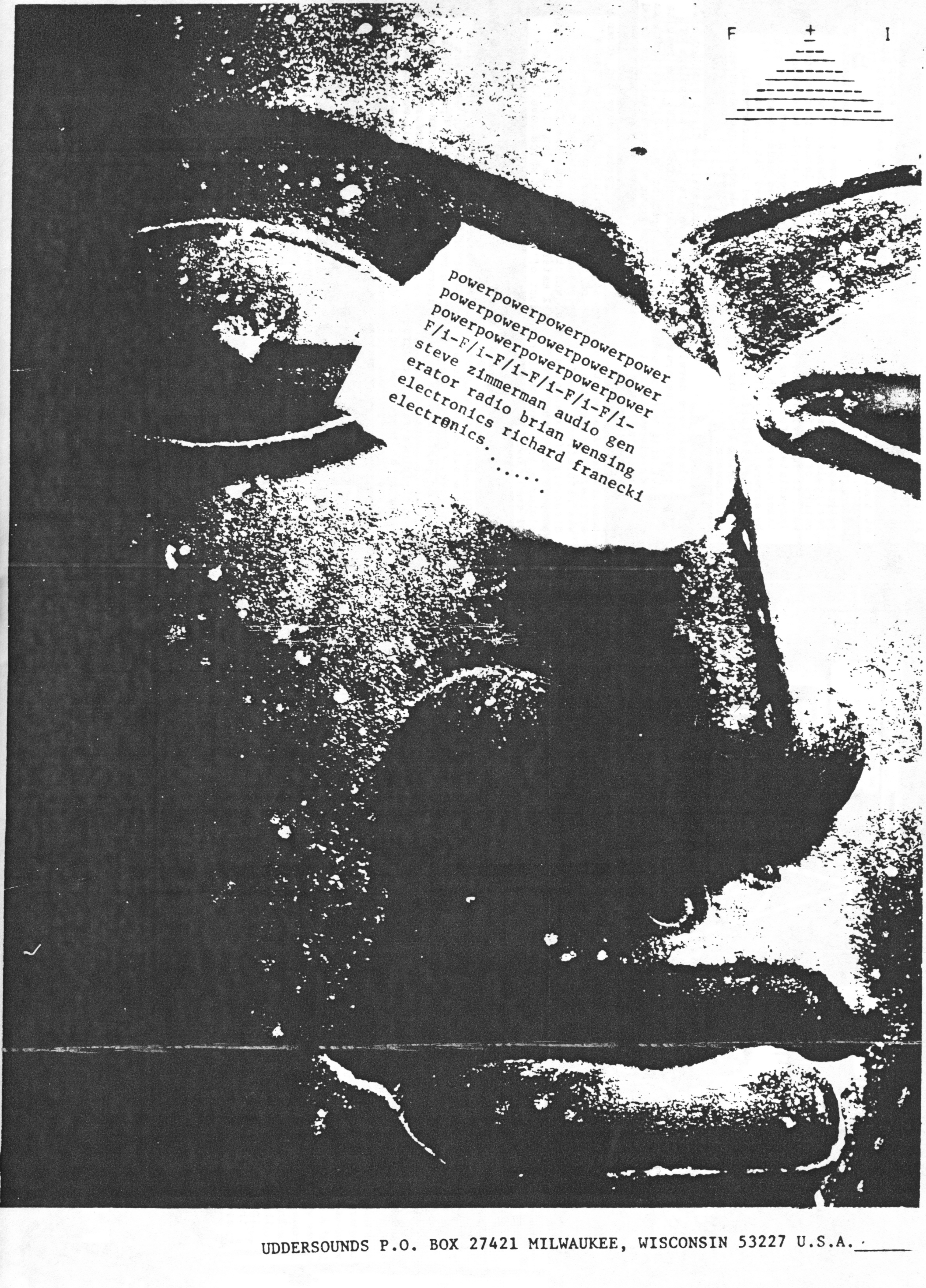
"Almost Dread Inna Belltown"
(violin, Bass guitar, voice)

"Untitled Komposition-4"
(all instruments G. Jamrock)

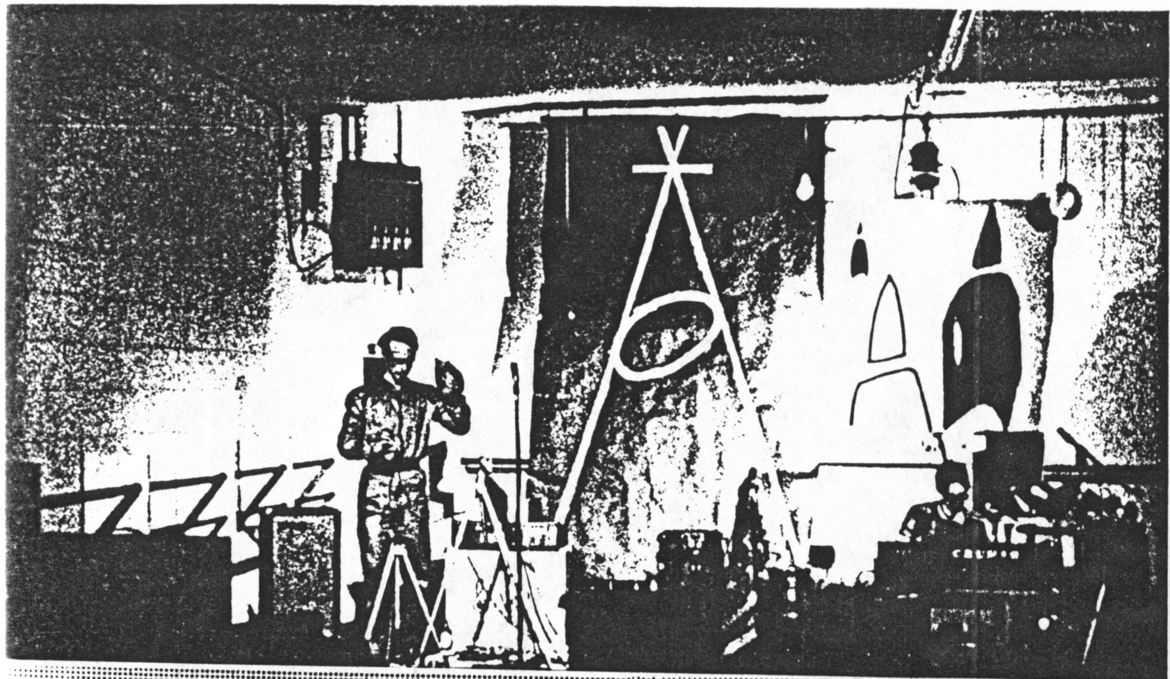
202 3rd Ave. S
9 pm

A PERFORMANCE BY BILLY CLUB PUPPET

BILLY CLUB PUPPET
post-avant garde korosion


F ± I
powerpowerpowerpowerpower
powerpowerpowerpowerpower
powerpowerpowerpowerpower
F/i-F/i-F/i-F/i-F/i-F/i-
steve zimmerman audio gen
erator radio brian wensing
electronics richard franecki
electronics......

UDDERSOUNDS P.O. BOX 27421 MILWAUKEE, WISCONSIN 53227 U.S.A.



FISSION MUSIC

Architects office was formed in the spring of 1983 as a project to produce some music for the international music network. The impetus for the continued workings of the group was the profusion of serious music that was being made public at that time.

Experiments with taped conversations were performed with some success, particularly as they involved multilingual exchange. The nature of the instruments and spoken material lended themselves well to improvisation, and pieces were made in rapid sucession. Immeadiately following these pieces a new direction was taken toward through composed music. This was made possible by arranging many different tapes in sequence. At the same time the aleotoric properties were maintained by concurrently improvising and using sequences accidently loaded into electronic instruments.

Out of this process the first symphyogenesis pieces were developed. The term refers to the assemblage of previously separate parts into a harmonious whole. The results of this work appear on our first product "ao 1983". As problems developed among the personnel the group turned inward for taped material.

This period described above constituted the zenith of home studio manipulation for architects office. The inevitable result of this outpouring of material was saturation. The fortunate result of the saturation was the discovery of expandable music, which was of great use for the purpose of producing soundtrack material for the lengthy motion pictures that are another product of the group which have lives of their own.

For the first performance rehersals were done, the only ones that we ever did. The result of the first performance was a set of new pieces, and a set of versions of our earliest pieces. Some of these appear on our second product "partitions". Other performances happened in rapid sucession, often with less than 24 hours notice. The first of these was a performance at a christmas fair for which we prepared shopping mall music. During an improvised section of this performance our most successful piece "hymnosis" was discovered.

The second performance there we formed three choirs located in triangular opposition to one another. By abstracting and reconfiguring sections of the performance the symgen. no. 3 was produced, which appears on our third product "dispensation". During the next period an association with the tabla and esrahj master Bunjiji. Through his influences new elements were introduced into the music, including new mix techniques, mouth percussion and the fission concept. Following this development architects office emerged on the local public radio broadcasts.

This coincided with a second period of performances. These featured the introduction of Claude Martz, an alsatian bass clarinet player into the group, as well as Idana on additional keyboards, and the public pemiere of Trevor, architects office's 2 year old lead singer.

With this formidable assemblage of music the group moved into a period of network communication seeking international distribution and collective projects. These were received from Belgium, Spain and various parts of the U.S. Currently the group is working on preparing a C-60 for Flowmotion to be distributed out of Leeds in north central England.

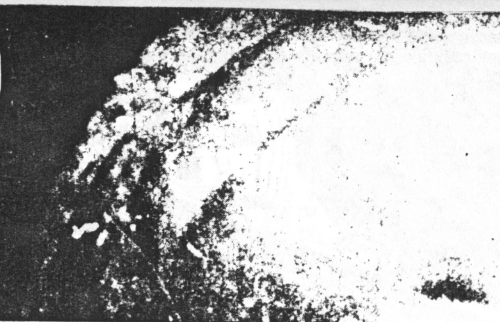
An association with filmmaker Stan Brackage has served to give architects office additional exposure through his network.

Out of this most recent activity period the "Memorial Issue" was produced, in addition to a pair of video productions.

ARCHITECTS OFFICE

550 college
boulder
colorado
80302
USA

IEP



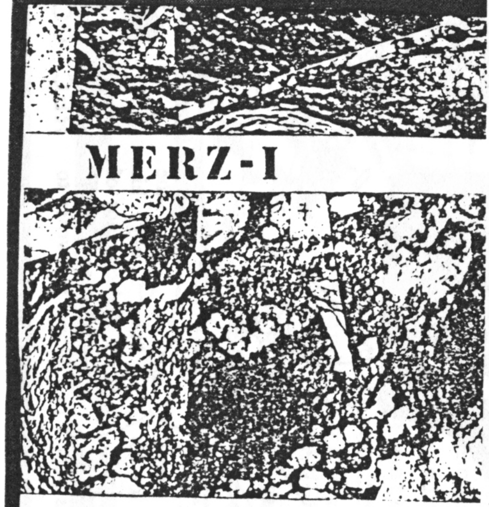
INVESTIGACIONES, ESTUDIOS Y PROYECTOS (IEP):

El sello IEP nace de la colaboración entre los grupos Merz y Recursos Ajenos, en Septiembre del 83. Su catálogo consta de siete cassettes, cinco de los grupos Merz, Recursos Ajenos, Las Ultimas Víctimas y de IG 3, y dos samplers con Comando Bruno, Avant-dernières-pensées, etc. Editan, sin regularidad, los cuadernos IEP, con información sobre los grupos distribuidos y sobre el mismo sello.

Merz.-"Fragmento del membrete del papel de cartas de la Privat Kommerzbank, de Hanover, que contiene la sílaba "merz" y que, al entrar en uno de los collages de Schwitters, en 1919, determinaría la denominación genérica del conjunto de la obra de éste, lo mismo en pintura que en poesía y en construcciones de materiales diversos. Fue, finalmente, el nombre que dio a su revista, la última, cronológicamente, de las dadaístas, de la cual publicó veintidós números de 1923 a 1932."
(José Pierre, "Dadaísmo").

merz

A project born as a unipersonal group in January 83. Short time after, the cassette "Plata" is brought out -June, 1983 but very few copies are left, as the result wasn't considered good enough. In Sept. that year they include a track called "Summus ius, Summa iniuria" in a sampler Amarga Cosecha published by ECDM next to groups such as Bulbo Raquídeo, Interacción, Comando Bruno, etc. In November 83 IEP produces Merz first cassette "Justicia Divina" An outbreak of minimalist and bidimensional crude sounds. Between Jan-June 84 they record their 2nd cassette "Los Ojos Muertos" where they leave off their previous work witticism, beginning to show interest for descriptive music. Here they use echo, electronic noise, natural sounds without context touching concrete music. Their track "Saint Germain" is featured in IEP's Sampler "¿Musica Enferma?". They've recorded "El Signo" for NECRONOMICON 002 on the evolution line shown in their last tape. Current work includes: Inclusión en un sampler de novedades de P.M.P. de un extracto "Los Ojos Muertos". Intervención en un sampler americano junto a Diseño Corbusier, Etant Donnes, etc. Participación en "Una Exposición" junto a IG 3 y Recursos Ajenos. Prepara una cassette de música ambiental así como un cuaderno de poesías y diseños. La música y conceptos de Merz se basan en que "la música está en el aire; en el ambiente. Nosotros no creamos, sólo recogemos lo que ya existe"...



CARNE PARA EL MATADERO
PENITENCIA I
FISURA EN EL CEREBRO
LIBANO
SEXTA EDICION

MATANDO ANCIANOS
PENITENCIA II
JUSTICIA DIVINA
PENITENCIA III
PERDON SEÑOR

MERZ: JUSTICIA DIVINA (IEP 01)

LIBROANTIFASCISTA

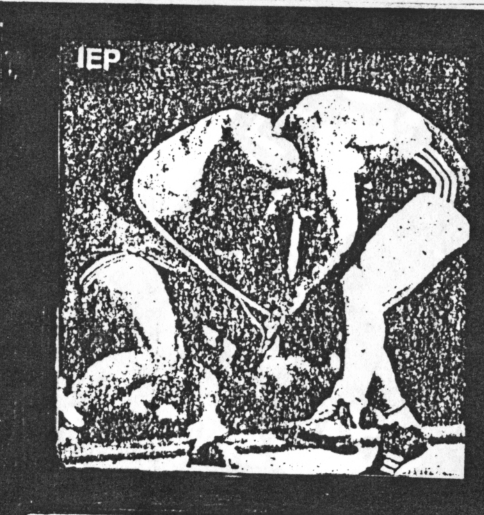
MERZ: LOS OJOS MUERTOS

PROYECTO MERZ:JUNIO 1984
NUEVA MUSICA
FRENTE DE COMBATE SENSORIAL

recursosAjenos

RECURSOS AJENOS is a two people unit formed in late 1983. They recorded some tracks later included in IEP 02 as a C-45 it consisted on mechanical monotonous rhythms, improvised melodies, atonalism. They use guitar, vocals, drum machines, keyboards and loops. Many of the new pieces have been published by compilations such as this or "El Himno de los Muertos" (already as a trio) in IEP Sampler ¿Música Enferma?
Their music is changing to a more open sound strategy including unpublished compositions in another IEP Sampler "Una Exposición" next to MERZ and IG3

Luis F. Mesa
c/Príncipe de Asturias 4
28006 MADRID
(SPAIN)



CATALOGO I E P 84:

01: Merz: "Justicia Divina" c-60.
02: Recursos Ajenos: "Recursos Ajenos" c-45.
03: Las Ultimas Víctimas: "Opus Uno" c-40.
04: Merz: "Los Ojos Muertos" c-60.
05: IG 3: "Performance" c-60.
06: Compilación "¿Musica Enferma?" c-60.
07: Compilación "Una Exposición" c-30.

- RECURSOS AJENOS -
IEP 02

SUPERFICIE LUNAR	6:35
SUPERFICIE TERRESTRE	3:30
NO ESTOY LOCO	6:30
DEVICE	5:50
DEGENERACION	5:55
CLAUSTROFOBIA	3:35
F.B.I.	3:00
SOL TROPICAL	2:50
JIPIS A MI LADO	3:40

TRACK:
«Holkær»
GNOUF TAP:
INSTUMENTS VOICES TAPES
EFFECTS

CONTACT : Axel KYROU, 191 Avenue du Maine 75014 Paris FRANCE.

At every moment of my life there open before me divers possibilities: I can do this or that. If I do this, I shall be A the moment after; if I do that, I shall be B. At the present moment the reader may stop reading me or may go on. And, however slight the importance of this article, according as he does the one or the other the reader will be A or will be B, will have made of himself an A or a B. Man is the entity that makes itself, an entity which traditional ontology only stumbled upon precisely as its course was drawing to a close, and which it in consequence gave up the attempt to understand: the *causa sui*. With this difference, that the *causa sui* had only to "exert itself" in being the *cause* of itself and not in determining what *self* it was going to cause. It had, to begin with, a *self* previously determined and invariable, consistent, for example, to infinity.

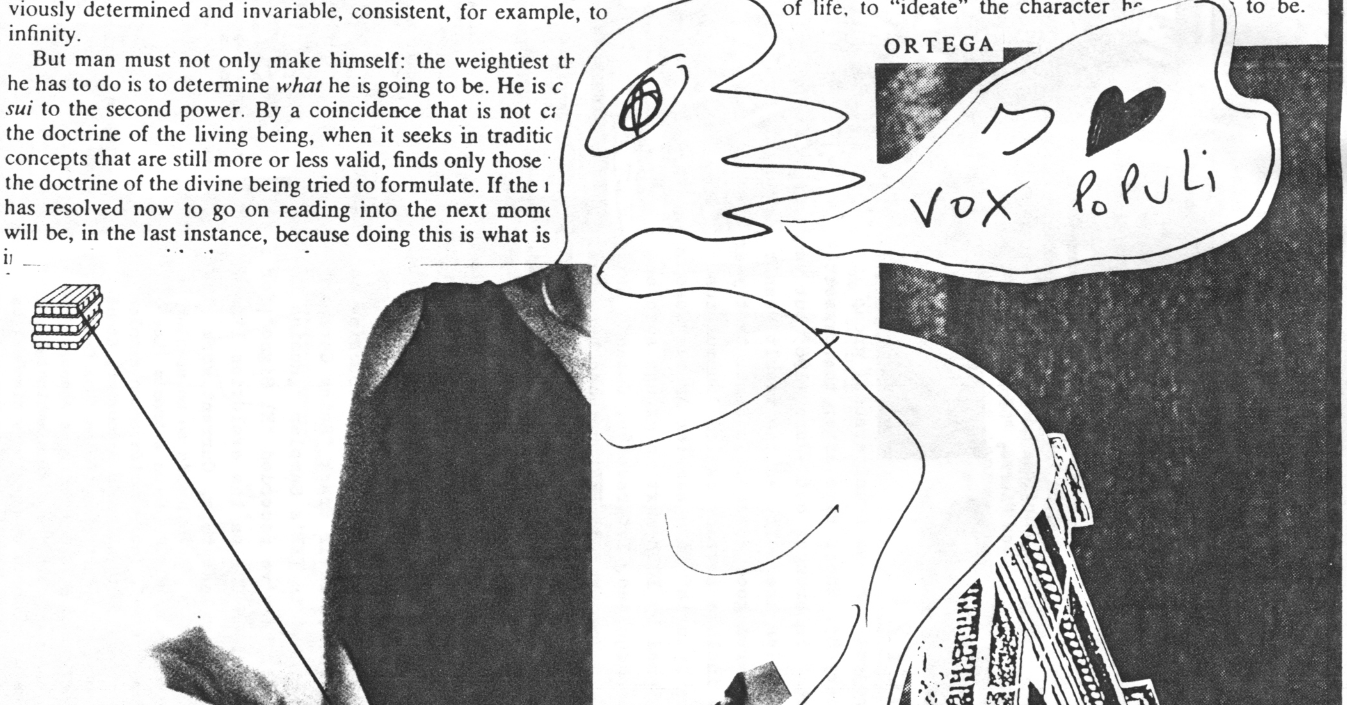
But man must not only make himself: the weightiest th
he has to do is to determine *what* he is going to be. He is c
sui to the second power. By a coincidence that is not c
the doctrine of the living being, when it seeks in traditic
concepts that are still more or less valid, finds only those
the doctrine of the divine being tried to formulate. If the
has resolved now to go on reading into the next mom
will be, in the last instance, because doing this is what is
i

for his life, and hence with the man of determination he has resolved to be. This vital program is the *ego* of each individual, his choice out of divers possibilities of being which at every instant open before him.[1]

Concerning these possibilities of being the following remarks fall to be made:

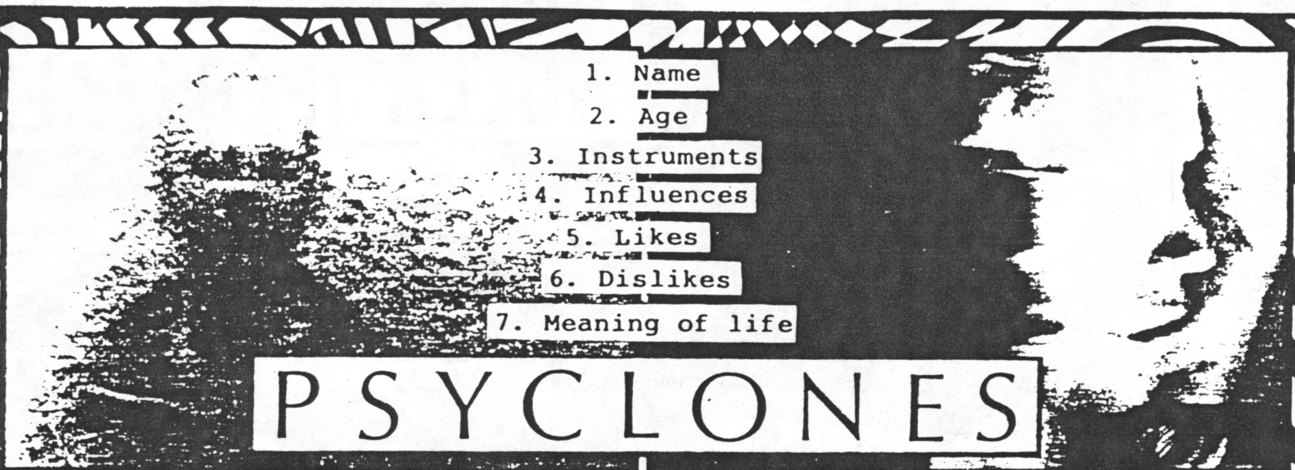
1. That they likewise are not presented to me. I must find them for myself, either on my own or through the medium of those of my fellows with whom my life brings me in contact. I invent projects of being and of doing in the light of circumstance. This alone I come upon, this alone is given me: circumstance.[2] It is too often forgotten that man is impossible without imagination, without the capacity to invent for himself a con-
of life, to "ideate" the character he to be.

ORTEGA



out a c
up in
One aims
old. In the seco
served in order to be
being what he was. On the s
thorough experiment, there fol
of the second and the first, and
and "unbeing"—living. He goes o. —the
past; he goes on making for hir being through his
dialectical series of experiments. a dialectic not of
logical but precisely of historica on—the *Realdialektik*
dreamt of somewhere in his pape by Dilthey, the writer to

REC OCT 1 84



1. Name
2. Age
3. Instruments
4. Influences
5. Likes
6. Dislikes
7. Meaning of life

PSYCLONES

1. Brian Ladd
2. 24
3. voice, guitar, bass, synthesizer, tapes, CB, radio, records, tambourine, drums, electronics, rhythm boxes, electric clothes hamper, vacuum cleaner
4. Julie, The Residents, violent crime, altered states, Terje Rypdal, SPK, Soviet France, Chrome, John McLaughlin, Morton Subotnick, Triad Radio, Eureka
5. Julie, Psyclones, music, art, fine wine, good food, anything unusual, good sex, inebriants, Willie, sexually explicit erotica
6. Trends, radio, TV, hypocrites, politics, religion, censorship, vidiots, you name it...
7. There is no blanket statement. Everyone has to determine their own meaning- - their own direction. For me, it's music. Music is my science, and I experiment with it in the hopes of(always) finding something new, I never want my work to be stagnant or redundant. As always, evolution is the determining factor.

1. Julie Frith
2. 23
3. bass, violin, guitar, trumpet, voice, synthesizer, effects, tape loops, tapes, drums, DR15, Cr-78, radio, CB, basic elements
4. Brian, friends, parents, art, music, classical background/ upbringing, Europe
5. new inventions, new musical ideas, anything original, art, music, fashion, people, graphics, non-pop music, good wine, to think, few drugs, sex, myself, Brian, my cat Willie, being a Psyclone
6. pop music, popular famous people, guns, bad art, school, almost all filthy rich people, wars, neuclear anything
7. To be oneself - making the most of one's destine abilities, to be alive and making a purpose for that life.

TAPE/DISCOGRAPHY

7" 45 "Electric Tone"/ "Like You"

LF-1 C-50 "Psyclones"
LF-2 C-50 "A.K.A.-D.P.L."
LF-3 C-60 "Gift Of Noise"
LF-4 C-23 "Dead Pygmies Live"
LF-5 C-90 "Objekt Compilation"
LF-6 C-60 "Club Foot"
LF-7 C-60 "Our Latest Cassette"

Current projects: publishing Objekt- Humboldt County's alternative music magazine, and working on material for upcoming lp's on Sordide Sentimental Records, L'INVITATION AU SUICIDE, AND SUBTERRANEAN RECORDS.

FOR RECORDS, TAPES, OBJEKT MAGAZINE(SEND STAMPS), AND INFORMATION, WRITE TO:

Ladd-Frith
P. O. Box 967
Eureka, CA 95502

DIE FORM & NULLA IPERREALE

TASADAY

Now, neither dialectics, nor poetic imagination, nor «language in blending» can express these sounds any more.
Neither myths, nor dazzling images, but the inexpressible thing. Here there is only the blooming of the intuition in the untransatable silence. Eternal destiny of people who must run, in every moment, towards the essential thing. The music has got nothing to do with it.

Their contact:
Sandro Ripamonti
Via Manzoni 121.
20043 Arcore (Mi).
Italy.

ADN have brought out some 7 issues with accompanying cassette (Tasaday, Merzbow, Elektrozange, Pascal Comelade, DDAA ....)
ADN T02 C-60:Tasaday, Il Nulla Che Attira A sé.
ADN T03 C-60:Tasaday, In Un Silenzio Oscuro.
ADN T07 C-60:Tasaday, Riflessi Sensibiliti.

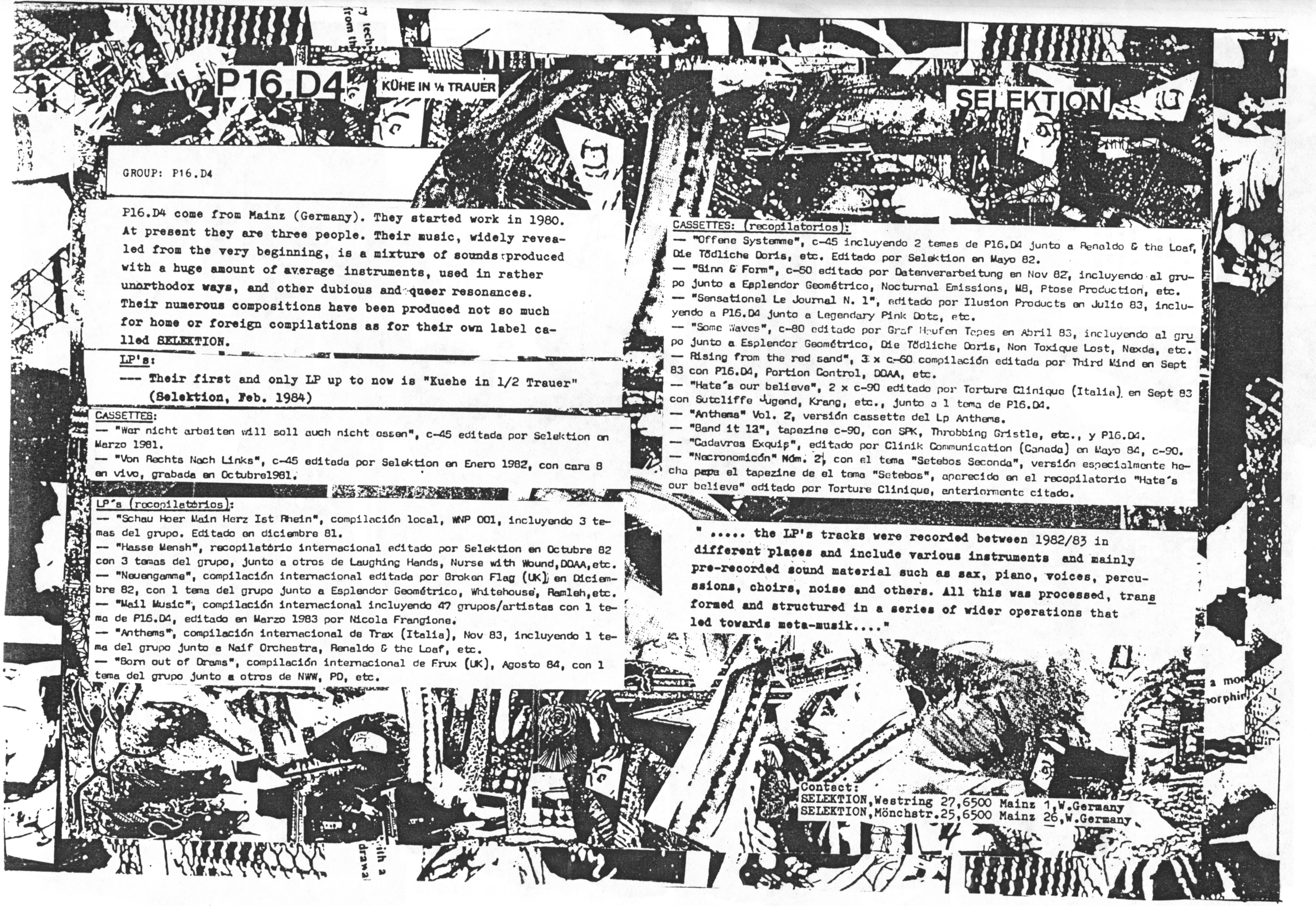
TASADAY (Die Form and Nulla Iperreale) is a group of people coming from Italy, Milano. They are A. Ahmed, M. Camorali, P. Cantú, L. Combo, R. Girardi, R. Maggioni, A. Ripamonti, D. Ripamonti, A. Ronchi, C. Ronchi and S. Sangalli.
They have published 4 cassettes up to now. One of them "live" in Holland and the other three through the Italian magazine ADN which is also a record label under the name DULL NOTE. They're the producers of Tasaday's first LP "Aprirsi Nel Silenzio" in a limited edition of 1.000 copies. The B side is a live recording of a perfomance given in Torino (Italy) 23/3/84. Their sound goes from Clock DVA-like first recordings to more percussive based experiments.

CONTACTO ADN-A Dull Note:
P.za Segrino 6/A,
Milano,
Italia.

Tasaday
DO BLOOM IN

instant is coming in
ir own dreams along
brations of the pres game of
ds a remote place ar cannot p
vanish in what desert to th
flows flow in the
in the lence; express in
to som

They repeat themselves unceasingly,
which they are sensitive reflections.
Nothing here belongs to fate.



GROUP: P16.D4

P16.D4 come from Mainz (Germany). They started work in 1980. At present they are three people. Their music, widely revealed from the very beginning, is a mixture of sounds produced with a huge amount of average instruments, used in rather unorthodox ways, and other dubious and queer resonances. Their numerous compositions have been produced not so much for home or foreign compilations as for their own label called **SELEKTION**.

LP's:

--- Their first and only LP up to now is "Kuehe in 1/2 Trauer" (Selektion, Feb. 1984)

CASSETTES:

— "Wer nicht arbeiten will soll auch nicht essen", c-45 editada por Selektion en Marzo 1981.

— "Von Rechts Nach Links", c-45 editada por Selektion en Enero 1982, con cara B en vivo, grabada en Octubre1981.

LP's (recopilatórios):

— "Schau Hoer Main Herz Ist Rhein", compilación local, WNP 001, incluyendo 3 temas del grupo. Editado en diciembre 81.

— "Hasse Mensh", recopilatório internacional editado por Selektion en Octubre 82 con 3 temas del grupo, junto a otros de Laughing Hands, Nurse with Wound, DDAA, etc.

— "Neuengamme", compilación internacional editada por Broken Flag (UK) en Diciembre 82, con 1 tema del grupo junto a Esplendor Geométrico, Whitehouse, Ramleh, etc.

— "Mail Music", compilación internacional incluyendo 47 grupos/artistas con 1 tema de P16.D4, editado en Marzo 1983 por Nicola Frangione.

— "Anthems", compilación internacional de Trax (Italia), Nov 83, incluyendo 1 tema del grupo junto a Naif Orchestra, Renaldo & the Loaf, etc.

— "Born out of Drams", compilación internacional de Frux (UK), Agosto 84, con 1 tema del grupo junto a otros de NWW, PD, etc.

CASSETTES: (recopilatorios):

— "Offene Systemme", c-45 incluyendo 2 temas de P16.D4 junto a Renaldo & the Loaf, Die Tödliche Doris, etc. Editado por Selektion en Mayo 82.

— "Sinn & Form", c-60 editado por Datenverarbeitung en Nov 82, incluyendo al grupo junto a Esplendor Geométrico, Nocturnal Emissions, MB, Ptose Production, etc.

— "Sensationel Le Journal N. 1", editado por Ilusion Products en Julio 83, incluyendo a P16.D4 junto a Legendary Pink Dots, etc.

— "Some Waves", c-80 editado por Graf Haufen Tapes en Abril 83, incluyendo al grupo junto a Esplendor Geométrico, Die Tödliche Doris, Non Toxique Lost, Nexda, etc.

— "Rising from the red sand", 3 x c-60 compilación editada por Third Mind en Sept 83 con P16.D4, Portion Control, DDAA, etc.

— "Hate's our believe", 2 x c-90 editado por Torture Clinique (Italia) en Sept 83 con Sutcliffe Jugend, Krang, etc., junto a 1 tema de P16.D4.

— "Anthems" Vol. 2, versión cassette del Lp Anthems.

— "Band it 12", tapezine c-90, con SPK, Throbbing Gristle, etc., y P16.D4.

— "Cadavres Exquis", editado por Clinik Communication (Canada) en Mayo 84, c-90.

— "Necronomicón" Núm. 2, con el tema "Setebos Seconda", versión especialmente hecha para el tapezine de el tema "Setebos", aparecido en el recopilatorio "Hate's our believe" editado por Torture Clinique, anteriormente citado.

" ..... the LP's tracks were recorded between 1982/83 in different places and include various instruments and mainly pre-recorded sound material such as sax, piano, voices, percussions, choirs, noise and others. All this was processed, transformed and structured in a series of wider operations that led towards meta-musik...."

Contact:
SELEKTION, Westring 27, 6500 Mainz 1, W.Germany
SELEKTION, Mönchstr. 25, 6500 Mainz 26, W.Germany

no mùsica: sonido. ruido. emoción. trabajo duro. pero atractivo. pretender intelectualizarlo es reaccionario. ignorarlo es reaccionario. aceptarlo es una vieja y angustiosa realidad. es el nuevo reto.

avant-derniéres pensées /84

AVANT-DERNIERES PENSEES

BARCELONA.EUROPE

"El Lujo De Ser Olvidados"

KNOWING HOW TO WAIT,
KNOWING HOW TO STRIKE.

(A. D. P. made of people and machines. Without this fusion of blood and technology it would not exist.)

The end of music? ....Poetry?

1984 CINTAS is a cassette label which broke out from L.M.D. another Barcelona label. They are devoted to electronic, industrial and ambient music and poetry. They are connected with other Catalonian tape distributors: Extension S.V.L. and L.M.D itself.

They've brought out the following tapes:

1984/01 C-60 A.D.P. "Arte Deshecho"
1984/0ii C-15 JUVENTUDES APATRIDAS "Destroy The Nation"
1984/0iii C-46 ERROR GENETICO
1984/0iV C-90 A.D.N.

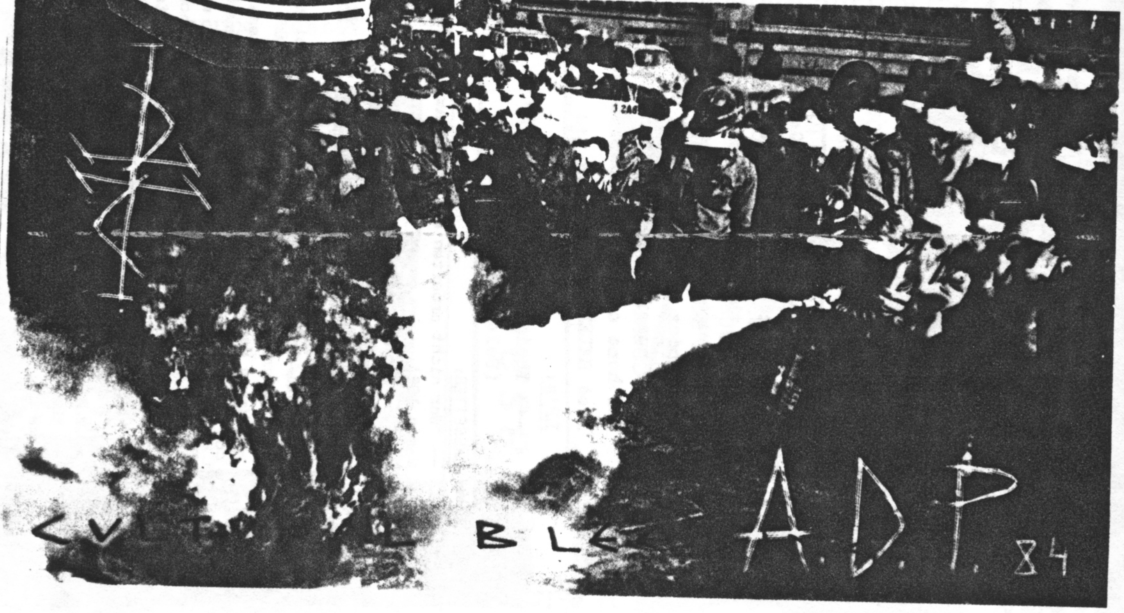
CONTACT:

C/o Antoni Lopez,
Sant Andreu 350 SAT.
08030 BARCELONA,
Spain.

Electrically recorded
The worlds most...

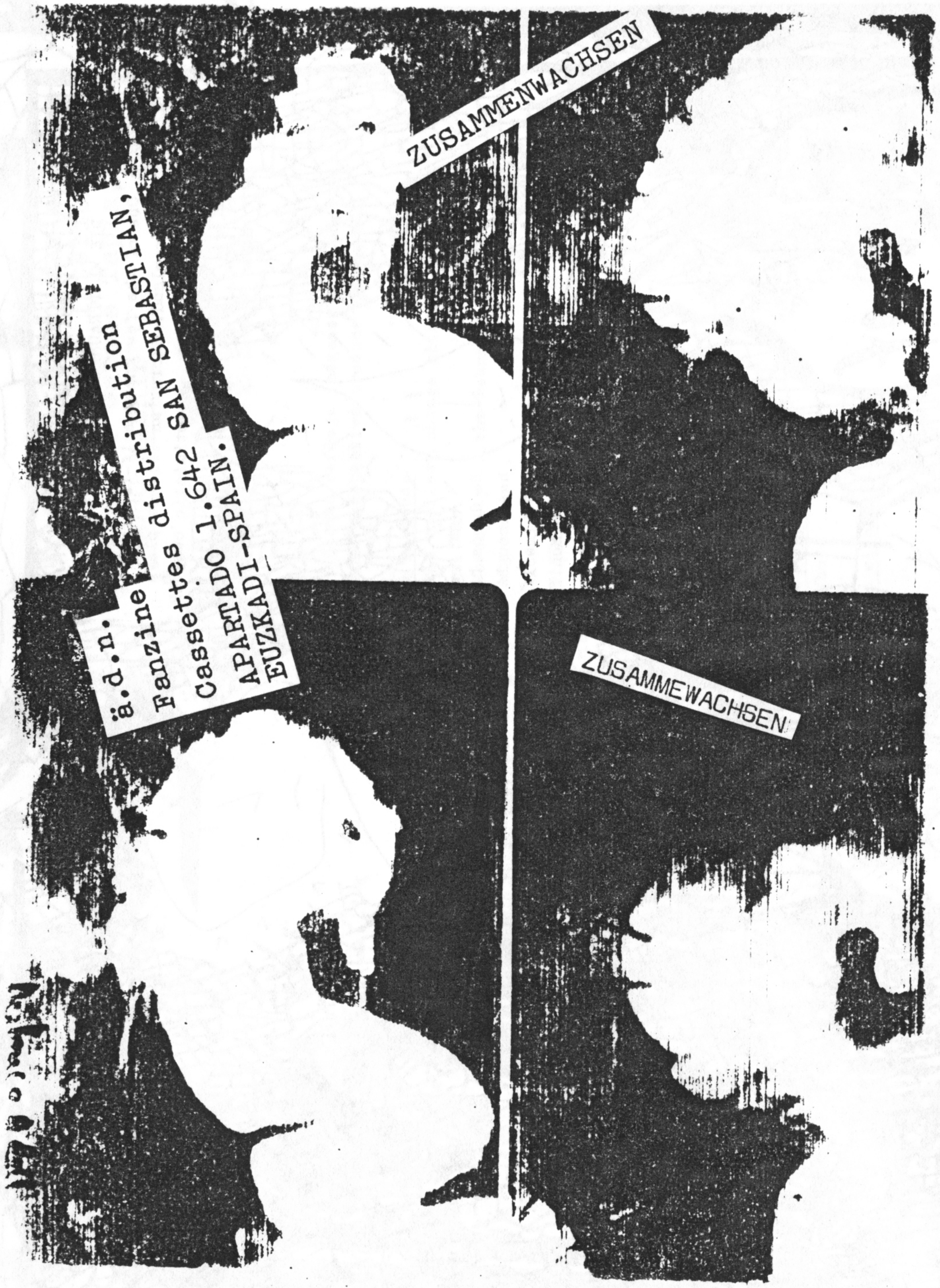
EL FIN DE LA MUS ICA - 9 -

A. D. P. -

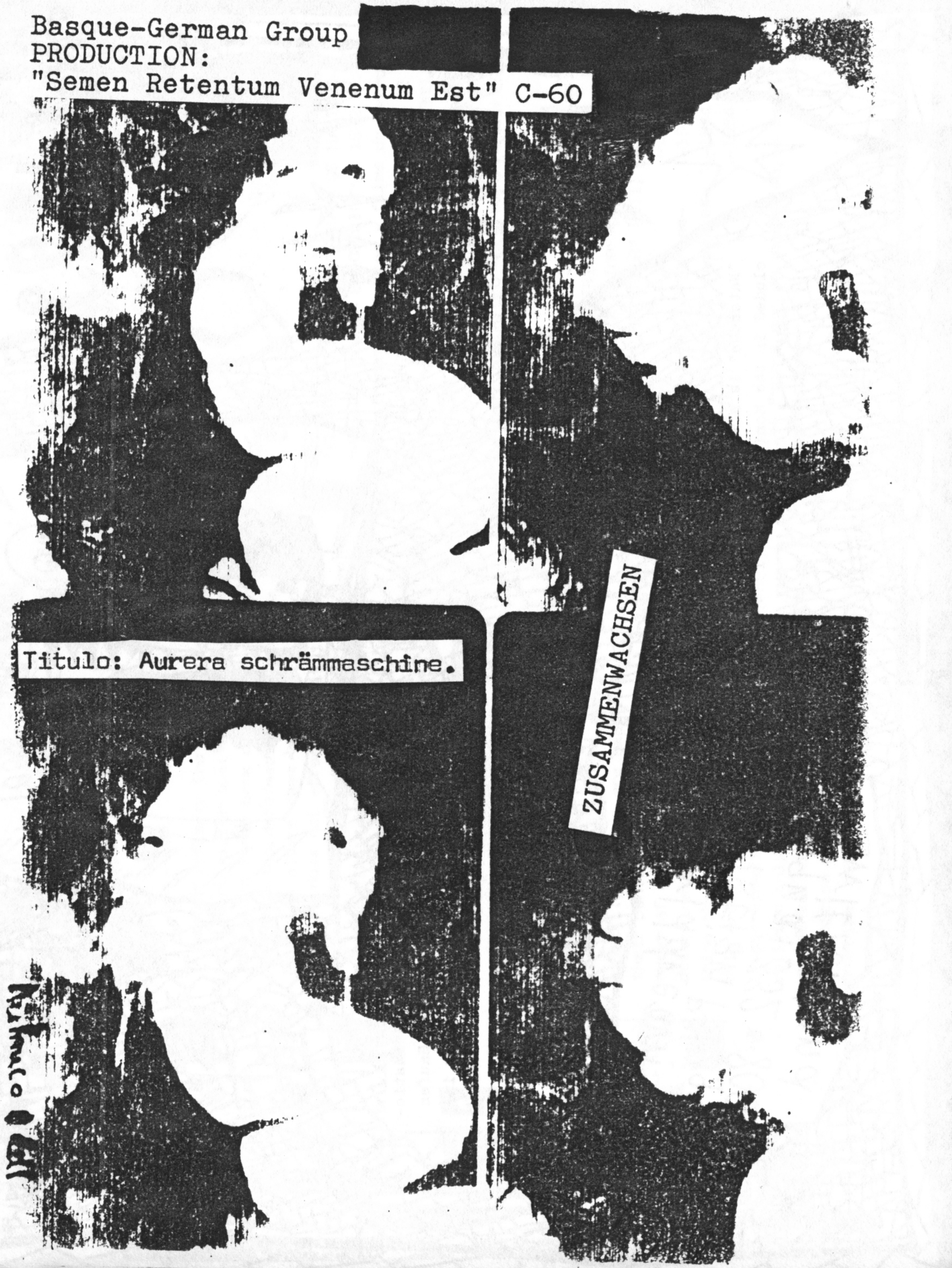


№ 851/

1984 cintas

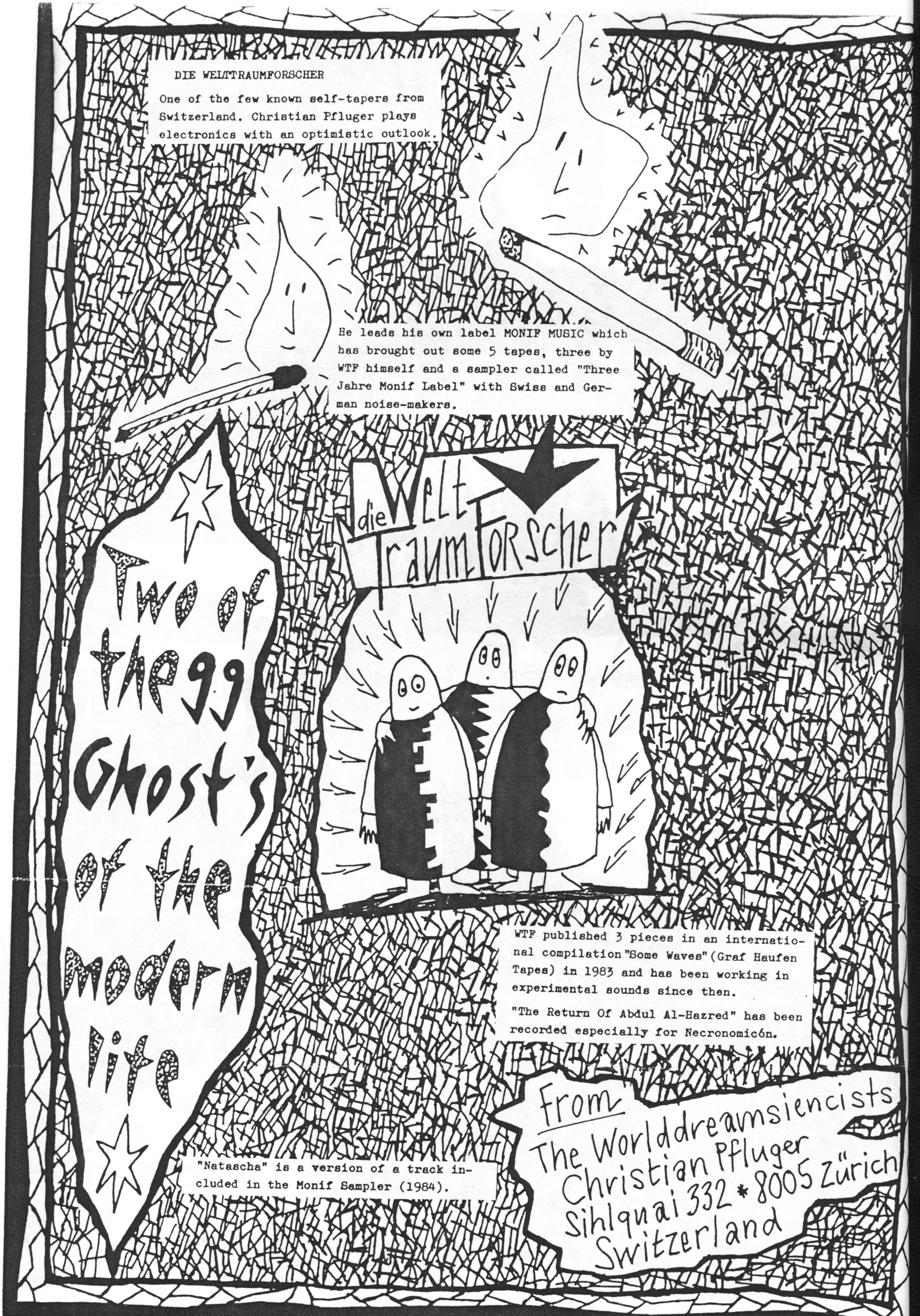

ZUSAMMENWACHSEN
ZUSAMMEWACHSEN

ä.d.n.
Fanzine
Cassettes distribution
APARTADO 1.642 SAN SEBASTIAN,
EUZKADI-SPAIN.


ZUSAMMENWACHSEN

Basque-German Group
PRODUCTION:
"Semen Retentum Venenum Est" C-60

Titulo: Aurera schrämmaschine.



Two of the 99 Ghost's of the modern life

DIE WELTTRAUMFORSCHER

One of the few known self-tapers from Switzerland. Christian Pfluger plays electronics with an optimistic outlook.

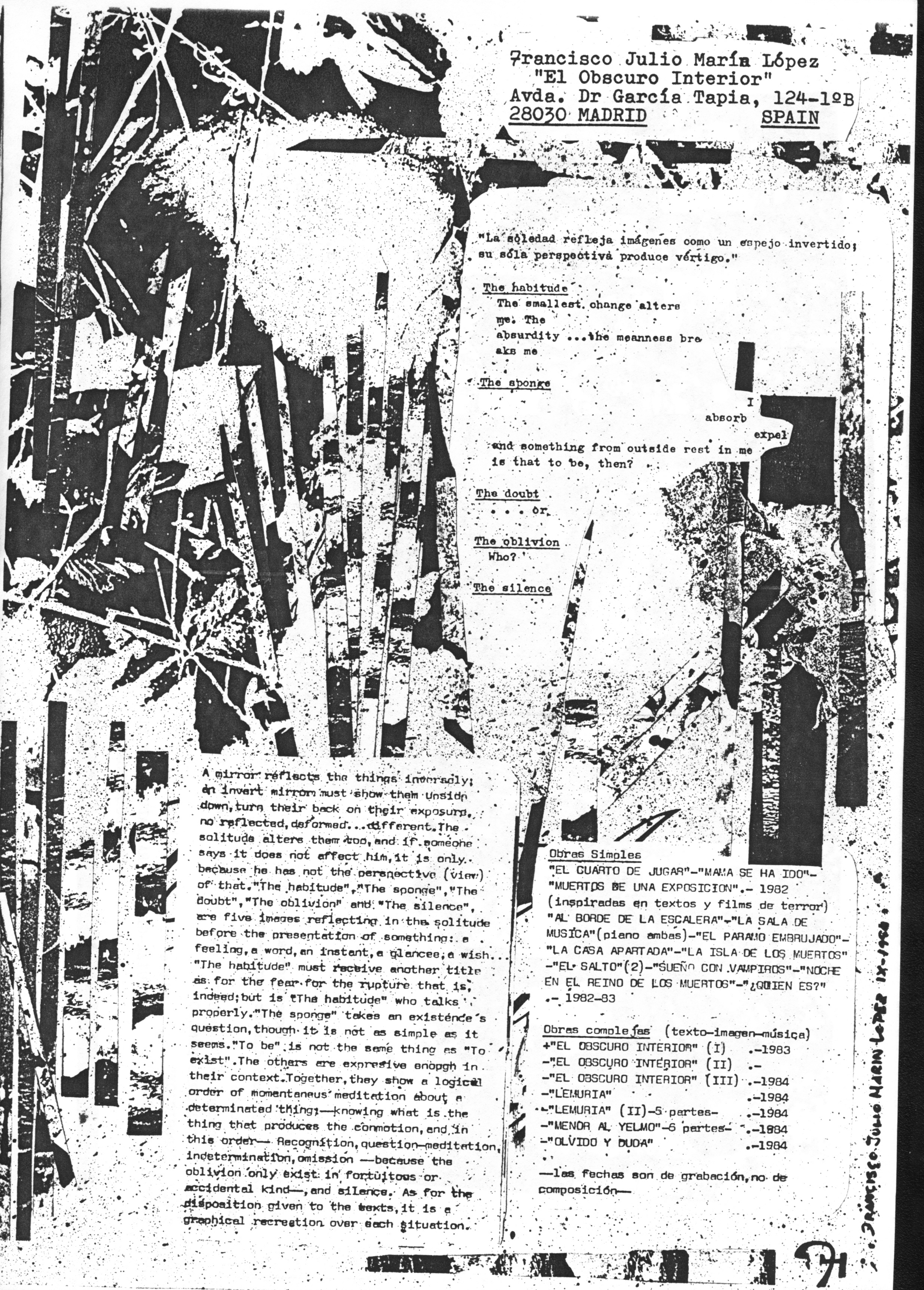
He leads his own label MONIF MUSIC which has brought out some 5 tapes, three by WTF himself and a sampler called "Three Jahre Monif Label" with Swiss and German noise-makers.

WTF published 3 pieces in an international compilation "Some Waves" (Graf Haufen Tapes) in 1983 and has been working in experimental sounds since then.

"The Return Of Abdul Al-Hazred" has been recorded especially for Necronomicón.

"Natascha" is a version of a track included in the Monif Sampler (1984).

from
The Worlddreamsiencists
Christian Pfluger
Sihlquai 332 * 8005 Zürich
Switzerland



Francisco Julio María López
"El Obscuro Interior"
Avda. Dr García Tapia, 124-1ºB
28030 MADRID SPAIN

"La soledad refleja imágenes como un espejo invertido; su sola perspectiva produce vértigo."

The habitude

The smallest change alters
me. The
absurdity ...the meanness breaks me

The sponge

I
absorb
expel
and something from outside rest in me
is that to be, then?

The doubt

. . . or,

The oblivion

Who?

The silence

A mirror reflects the things inversely; an invert mirror must show them upside down, turn their back on their exposure, no reflected, deformed...different. The solitude alters them too, and if someone says it does not affect him, it is only because he has not the perspective (view) of that. "The habitude", "The sponge", "The doubt", "The oblivion" and "The silence", are five images reflecting in the solitude before the presentation of something: a feeling, a word, an instant, a glancee, a wish... "The habitude" must receive another title as for the fear for the rupture that is, indeed; but is "The habitude" who talks properly. "The sponge" takes an existénce's question, though it is not as simple as it seems. "To be" is not the same thing as "To exist". The others are expresive enopgh in their context. Together, they show a logical order of momentaneus meditation about a determinated thing; —knowing what is the thing that produces the conmotion, and in this order— Recognition, question—meditation, indetermination, omission —because the oblivion only exist in fortuitous or accidental kind—, and silence. As for the disposition given to the texts, it is a graphical recreation over each situation.

Obras Simples

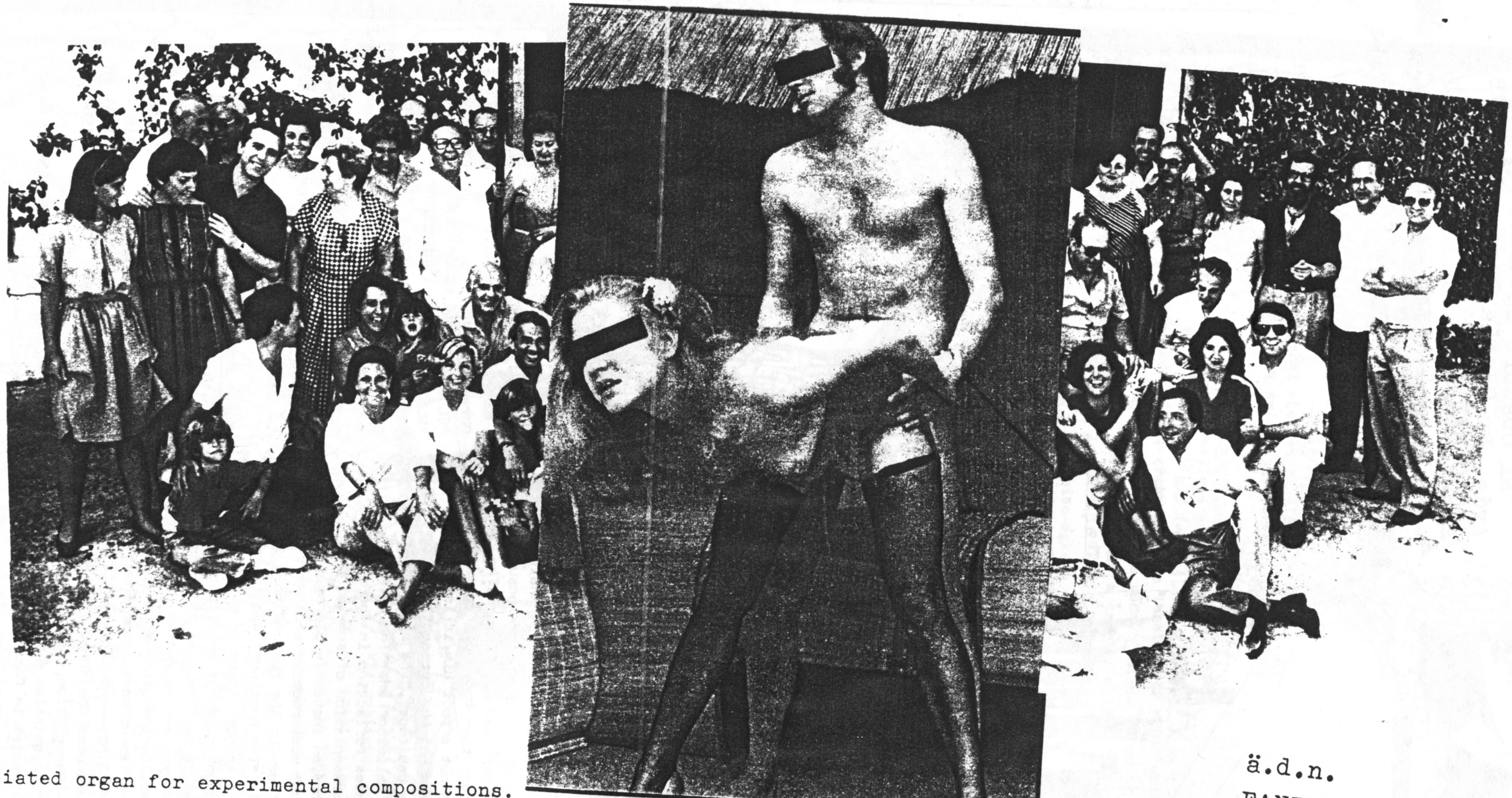
"EL CUARTO DE JUGAR"-"MAMA SE HA IDO"-"MUERTOS DE UNA EXPOSICION".- 1982 (inspiradas en textos y films de terror)
"AL BORDE DE LA ESCALERA"-"LA SALA DE MUSICA"(piano ambas)-"EL PARAMO EMBRUJADO"-"LA CASA APARTADA"-"LA ISLA DE LOS MUERTOS"-"EL SALTO"(2)-"SUEÑO CON VAMPIROS"-"NOCHE EN EL REINO DE LOS MUERTOS"-"¿QUIEN ES?" .- 1982-83

Obras complejas (texto-imagen-música)

+"EL OBSCURO INTERIOR" (I) .-1983
-"EL OBSCURO INTERIOR" (II) .-
-"EL OBSCURO INTERIOR" (III) .-1984
-"LEMURIA" .-1984
-"LEMURIA" (II)-5 partes- .-1984
-"MENOR AL YELMO"-6 partes- .-1884
-"OLVIDO Y DUDA" .-1984

—las fechas son de grabación, no de composición—

FRANCISCO JULIO MARIN LOPEZ IX-1984



L.T.

Associated organ for experimental compositions.
Its most clear and direct exponent can be defined as winding
and stormy music.
This independent action group has published so far three tapes:

C-60 / "GESTATORIO HUMANO"
C-60/ "EXPOSICION"
C-60 / "EL DESEO"

Title of the track
"SUIZA-GENEVE. RASPADURAS EN EL CUELLO
FRICCION DOLOROSA"

ä.d.n.
FANZINE
Cassettes Distribution
APARTADO 1.642
SAN SEBASTIAN, SPAIN.

LINEA TACTICA